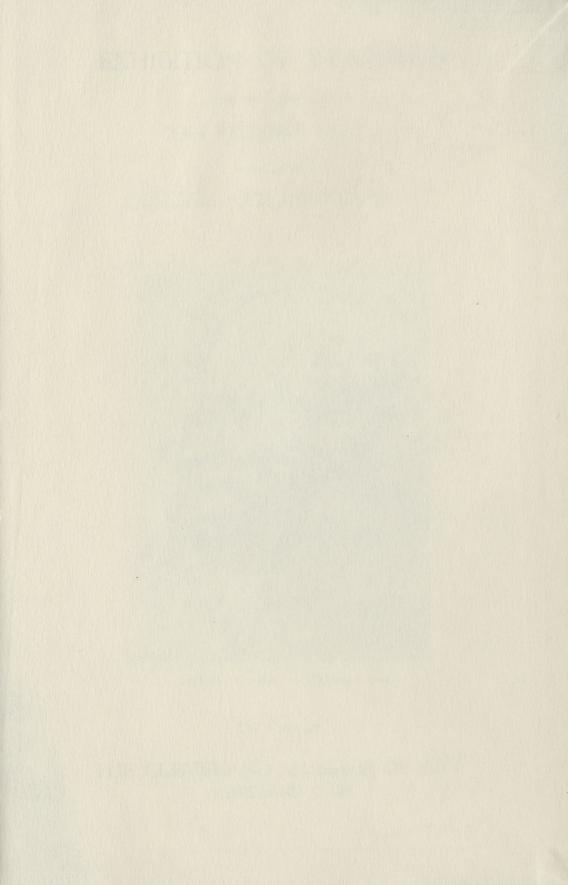
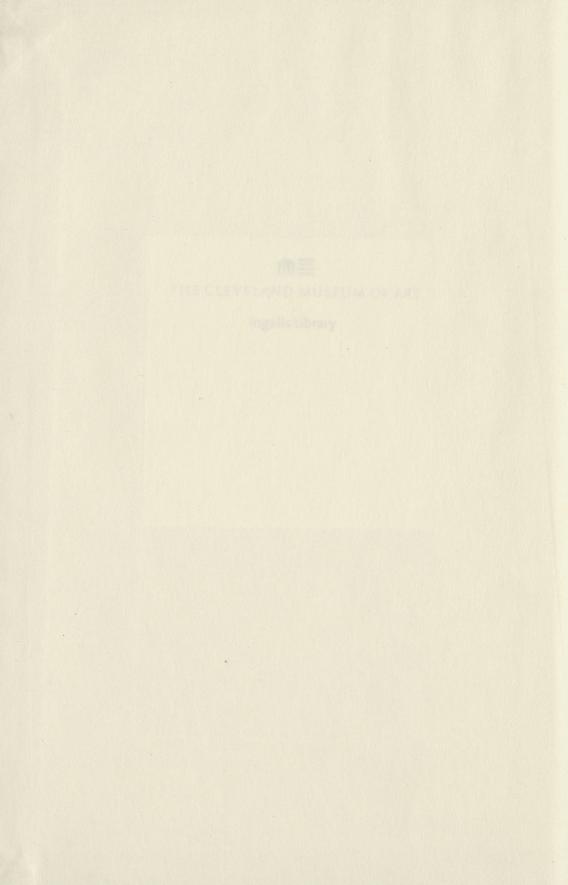
CMA REF NC225 .E94 1932 c. 3



THE CLEVELAND MUSEUM OF ART

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EXHIBITION OF DRAWINGS

from the collection of

DAN FELLOWS PLATT

loaned to the

COLLEGE ART ASSOCIATION



LE VIEUX CHARRON, by Alphonse Legros

On View at

THE CLEVELAND MUSEUM OF ART CLEVELAND, OHIO



HEAD BY PIAZZETTA

ITALIAN SCHOOL

BY ANONYMOUS MASTERS.

Number 1 is Umbrian, of the second half of the Fifteenth Century. Number 6 seems to be by the same hand as a drawing in the collection of Professor Mather, at Princeton, attributed to Pier Leone Ghezzi.

BUGIARDINI (GIULIANO). (1475-1554.) Florence.

8. Madonna. From the Pembroke Collection.

FERRARI (GAUDENZIO). (ca. 1481-ca. 1549.) Lombardy. 9. Turbaned figure.

POLIDORO DA CARAVAGGIO. (ca. 1490-1543.) North Italy. 10. Warriors.

PIAZZA (CALISTO). (op. 1521-1562.) North Italy. 11. Head of a Girl.

BRONZINO (ANGELO). 1503-1572). Florence. 12. Kneeling figure.

BASSANO (JACOPO). (ca. 1510-1592.) Venice. 13. Simeon in the Temple.

TINTORETTO (JACOPO). (ca. 1512-1594.) Venice. 14. Nude studies. From the DeNicola Collection.

BAROCCIO (FEDERIGO). (ca. 1526-1612.) Urbino. 15-16. Anatomical studies. From the Warwick Collection.

CAMBIASO (LUCA). (1527-1589.) Genoa.

17. Nativity.

18. Madonna.

19. Holy Family.

20. Holy Family. From the Frizzoni Collection, loaned to the Brera. 21. The way from Gethsemane. Shows Cambiaso's cubistic method,

22. Christ at the Column. 23. Conversion of Saul.24. Conversion of Saul.

25. Crowd before an Altar.

26. A Sibyl.27. St. Jerome.28. Venus and Cupid.

EL GRECO. (?) (ca. 1548-1614.) Formed in Venice.

29. Man in adoring attitude. The attribution is interesting but uncertain.

CARRACCI (LODOVICO). (1555-1619.) Bologna.

30. David and Goliath.

CIGOLI (LODOVICO). (1559-1613.) Florence.

31. Kneeling figure.

"GUERCINO" (GIOVANNI FRANCESCO BARBIERI). (1591-1666.) Cento (Bologna).

32-50.

Number 35 (Death of the Baptist) is from the Bateson Collection. Numbers 36 and 44 were copied in pen by Bartolozzi (now in the Albertina, Vienna) and Number 39 (Holy Family) was engraved

Number 37 (Rest on the Flight) is from Earl Brownlow's Collection. Number 49 (Landscape) is from the Collection of the Earl of Gainsborough, whose Guercino drawings show remarkable preservation. Number 50 (A Hermit, Reading) is remarkably free in style.

PIETRO DA CORTONA. (1596-1669.) 51. A Pope enthroned.

MOLA (PIER FRANCESCO). (1612-1668.) Milan 52. St. Jerome.

ROSA (SALVATOR). (1615-1673.) Naples. 53-54. Leaves from a sketch-book.

GHEZZI (PIER LEONE). (1674-1755.) Rome. 55. Youth with a Cane.

RICCI (MARCO). (ca. 1676-1729.) Venice. 56. Pilgrim family under a tree.

MARIESCHI (MICHELE). (Died 1743.) Venice. 57. Two architectural scenes.

"PIAZZETTA" (GIOV. BATT. PIAZZA). (1682-1754.) Venice. 58-60. *Heads*.

TIEPOLO (GIOV. BATT.). (1696-1770.) Venice. 61-76.

Drawings in great part for ceiling decorations, chiefly from the Algarotti Collection in Venice.

Number 66 (Madonna and Saints), is from the Orloff Collection.

TIEPOLO SCHOOL (?)

77. This belongs to a series of figures attributed by Sack to Tiepolo, by others to his son, Domenico Tiepolo.

· 78. Faith, Hope, Charity.

79. The Plague of Serpents. Sack gives this drawing to Tiepolo. It seems to have to do with a picture by Cesare Ligari and is probably by him.

TIEPOLO (GIOV. DOMENICO). (1727-1804.) Venice,

80-88.

Pen and sepia drawings.

Numbers 81, 82, belong to a series of which there are others in the Paul Sachs and Robert Lehman Collections.

LONGHI (PIETRO). (?) (1702-1785). Venice. 89-91.

The attributions are traditional but probably wrong. The caricatures are more probably by Alessandro Longhi (1733-1813).

FRENCH SCHOOL

PAJOU (AUGUSTIN). (1730-1809.)

92-93. Mercury; A Satyr. From a sketch book of his Roman period.

DELACROIX (EUGENE). (1798-1863.)

94-95. *A Lion: A Horse*, with color notes. The latter belonged to Degas, "GAVARNI" (HIPPOLYTE SULPICE). (1804-1866.)
96. *Caricatures*.

MILLET (JEAN FRANCOIS). (1814-1875.) 97. Study for "Les Bucherons".

CARPEAUX (J. B.). (1827-1875.) 98. A Weman holding drapery.

GUYS (CONSTANTIN). (1805-1892.) 99. Costume Study.

CHAVANNES (PUVIS DE). (1824-1898.) 100-104. Various studies.

PISSARRO (CAMILLE). (1830-1903.) 105-106. *Studies*.

FOY3427

DEGAS (EDGAR). (1834-1917.)

107-108. Nude studies.

LEGROS (ALPHONSE). (1837-1911.)

109. Portrait of Alfred Stevens, English Architect. This is a smaller version of the drawing in the Tate Gallery.

110. Michael Cazin, son of Charles, the artist.

111. Two studies of one head. From the Cazin Collection.

112. Darwin and Rodin.

113. Head of a Bishop.

114. "Le Vieux Charron".

ROPS (FÉLICIEN). (1833-1898.)

115. Pallas.

RODIN (AUGUSTE). (1840-1917.)

116. Nude. 117. King Sisowath.

GAUGUIN (PAUL). (1848-1903.)

118. Studies.

CARRIÈRE (EUGENE). (1849-1906.) 119-120. Studies.

FORAIN (JEAN LOUIS). (1852-1931.)

121. Supplication. 122. Young Girl.

STEINLEN (THÉOPHILE). (1859-1923.)

123-130.

Number 126 is called "Zo d'Axa." Number 129. Two portraits of Anatole France and one of the artist.

BOURDELLE (ANTOINE). (1861-1929.)

131-132. Leda Studies.

MAILLOL (ARISTIDE). (1861—.)

133-135 Nude Studies.

LACHAISE (GASTON). (1882-.)

136. Head of a Girl.

MIGNON (LUCIEN). (Contemporary.)

137. A Girl. M. Mignon is the author of the disputed Renoir drawings of some years ago. He himself had no part in the matter.

SARRAT (VERGÉ). (Contemporary.)

138. Arabs.

139. "Sidi-Mansour".

"GAUDIER-BRZESKA" (HENRI). (1891-1915.)

140-142. From the Haldane McFall Collection. The portrait is of Sophie Brzeska.

143. Reclining Nude.

144. Seated Nude.

These drawings show the young sculptor's variety in method.

ENGLISH SCHOOL

5

RILEY (JOHN). 1646-1691.)

145. Head of a Boy.

WILSON (RICHARD). (1714-1782.)

146. Salt Magazine, Cervia.

147. At Chioggia.

Both from the Ford Sale, 1929.

GAINSBOROUGH (THOMAS). (1727-1788.)

148. Two Gentlemen. From the Arthur Kay Collection. 149. Landscape.

ROMNEY (GEORGE). (1734-1820.)

150-158. Various studies.
Numbers 152, 153, 154 are of Lady Hamilton.

WEST (BENJAMIN). (1738-1820.)

159. The Guardian Angel.

DANCE (GEORGE). (1741-1825.)

160. Francis Wheatley, painter of "The Cries of London".

FUSELI (HENRY). (1745-1825.)

161. A Demon.

BLAKE (WILLIAM). 1757-1827.)

162. Angel with a Trumpet. For Young's "Night Thoughts".

EDRJDGE (HENRY). (1769-1821.)

163. A Lady.

CHINNERY (GEORGE). (1774-1852.)

164. Scenes in the East.

COTMAN (JOHN SELL). (1782-1842.)

165. Ruined Castle.

WILKIE (DAVID). (1785-1841.)

166. A Girl, 1833.

LAWRENCE (SAMUEL). (1811-1884.)

167. Head of a Woman.

STEVENS (ALFRED). (1817-1875.)

168-176. Figure and Architectural Studies.

Number 168 is taken from the Angel Choir of Lincoln Cathedral Number 169 is from the Holford Collection.

ROSSETTI (DANTE GABRIEL). (1828-1882.)

177. Lizzie Siddal (His Wife).

178. Not Miss Siddal, as formerly stated. Probably Fanny Cornforth, mother-in-law of Max Beerbohm and Sir William Orpen. These two gave opposite answers to the query.

179. A Lady.

MILLAIS (JOHN EVERETT). (1829-1896.)

180. Two Studies of a Boy's Head.

LEIGHTON (SIR FREDERICK). (1830-1896.)

181. Head of a Young Woman.

BURNE-JONES (SIR EDWARD). (1833-1898.)

182-186. Studies.

Numbers 182, 186 are early.

Number 183 is of 1895.

Number 185, St. Bartholomew, was made for Ionides.

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POYNTER (SIR EDWARD). (1846-1919.) 187. Studies.

SWAN (JOHN M.). (1847-1910.)

188-191. Various Studies. Swan was predominantly a painter of animals

STRANG (WILLIAM). (1859-1921.)

192-195. Leaves from a Sketch-book.

Number 193 is of his son, Jan, now a well-known etcher. Number 194 is for the etching, "The Knacker's Yard."

SHANNON (CHARLES). (1856—.)

196. Studies for a Girl adjusting her Sandal.

BRANGWYN (FRANK). (1867-.)

197-198. Studies for decoration of the Royal Exchange, London

ROTHENSTEIN (WILLIAM). (1872—.)

199. Kneeling Woman.

BONE (MUIRHEAD). (1876—.)

200. The Jersey Shore.

201. Segovia.

202. Montefiascone.

203. St. Esteban, Segovia.

204. Santiago di Compostela, Night.

205. Near Potes, Spain.

KNIGHT (LAURA). (1877-.)

206. A Dancer.

ORPEN (SIR WILLIAM). (1878-1931.)

207. A Girl.

JOHN (AUGUSTUS). (1879-.)

208-216. Various Studies.
Numbers 209 and 216 are early works.

McBEY (JAMES). (1883—.)

217. The Canary.

MENINSKY (BERNARD). (1891-.)

218-221. Studies of nudes.

GABAIN (ETHEL). (Contemporary.)

222. The Lemon Gown.

223. Girl in a Chair.

GRANT (J. A.). (Contemporary.)

224. Head of a Boy.

ROBERTS (WILLIAM). (Contemporary.)

225-226. Nude Studies.

PEPLOE (S. J.). (Contemporary.)

227. Head of a Girl.

GILROY (J. T.) (Contemporary.)

228-229. Heads.

DOBSON (FRANK). (Contemporary.)

230-231. Studies.

MACKINLAY (MIGUEL). (Contemporary.)

232. Javanese Dancer.

233. A Bather.



GERMAN SCHOOL

LIEBERMANN (MAX). (1847—.)

234. Study for Woman with a Goat, ca. 1890. 235. Study for "Going to School, Laren", ca. 1890.

HOFER (KARL). (1868—.)

236. Two Eastern Women. 237. Woman on a Divan.

GAUL (GEORGE AUGUST). (1869-1921.)

238. Studies of a Lioness.

BARLACH (ERNST). (1870-.)

239. Russian Prisoner.

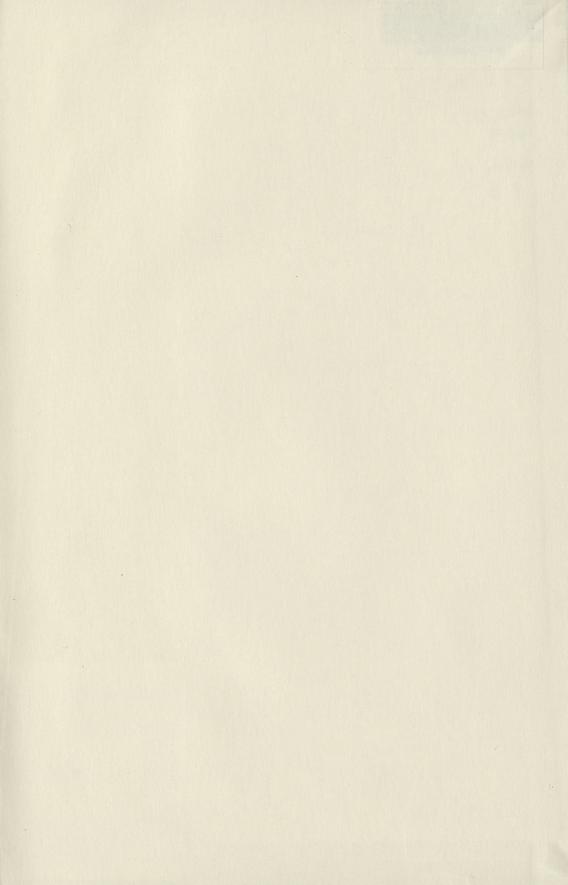
KOLBE (GEORGE). (1877-.)

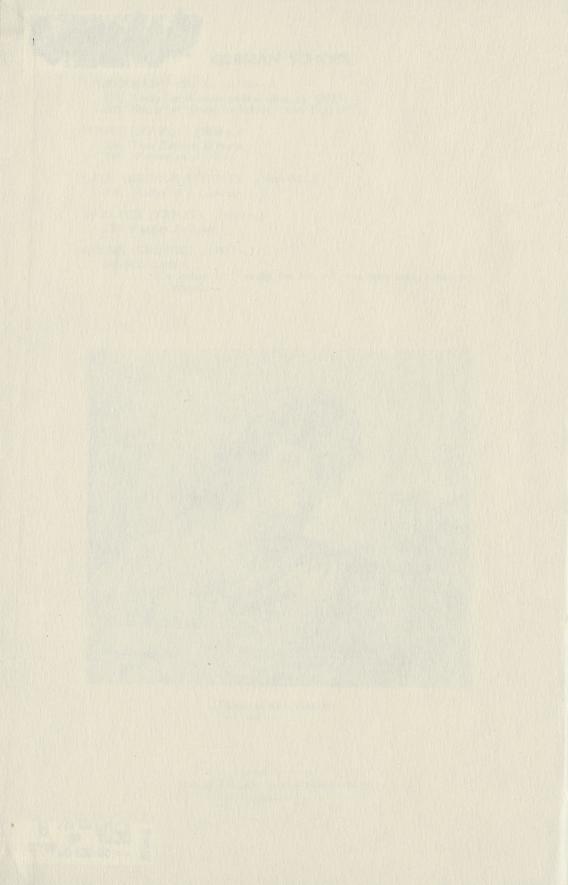
240-243. Studies. The Indian Girl, model for No. 241, has been many times por-



DRAWING BY GUERCINO

Catalogue compiled by DAN FELLOWS PLATT







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